

Colby Library Quarterly



February 1952

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Series One was published in the four-year period 1943 to 1946 in January, March, June, and October, but with the year 1947 the COLBY LIBRARY QUARTERLY began publication in February, May, August, and November. Series II was begun with the issue for February 1947, and Series III with the issue for February 1951.

Communications regarding subscriptions should be addressed to the Librarian; communications regarding articles in the QUARTERLY should be addressed to Carl J. Weber. Unsolicited manuscripts should be accompanied by postage stamps and addressed envelopes. In general, this QUARTERLY is interested in Maine authors and Maine history, and in those books and authors from outside of Maine who are well represented by special collections in the Colby College Library or who have exerted an influence on Maine life or letters.

Colby Library Quarterly

Series III

February 1952

Number 5

WILLIAM MORRIS AND HIS INFLUENCE ON THE ARTS AND CRAFTS

Translated from the French of Charles Ricketts*

By RICHARD K. KELLENBERGER

WILLIAM MORRIS's untimely death is the occasion for our writing a few pages of criticism concerning his work and his influence. The full extent of his influence is, of course, still undetermined both because it has been vast and because it has been so recent.

There are two elements in his accomplishment, one of which is properly his own and is derived from the fact that he was a poet and an artist, and the other is more common and open to all. I am not speaking here of the specific patterns that he invented (which are only too commonly imitated today) for which the initial idea, however, is clearly related to the conditions of a thoroughly understood craft. There is in such work only the usefulness of example. Rather do we recognize him for having re-established hard work and integrity in the crafts. At a period of artistic indifference and of self-sufficiency he insisted that the requirements and the restrictions of each substance be carefully observed.

Although he was an admirable worker in ornament, he preferred the structural simplicity and the sobriety of the

* This essay appears in the sixteenth book on the Vale Press list, only five copies of which were located by Mr. Humphry in the course of his investigations prior to the writing of his article in our last issue. Three of these copies are in Massachusetts, one in Connecticut (at Yale), and one here at Colby. Even in its French form this essay is therefore not likely to have come to the attention of many readers, and so far as we know it has never received publication in English until now.

well-worked materials themselves to the use of ornament. In a period that was characterized by careless work and a taste for the showy, he required refinement in work and a sort of mental absorption in the understanding and appreciation of the artistic thing. The barren and the conventional were as distasteful to him as the bombastic.

He has often been blamed for stressing too much the art of the Middle Ages. He suspected that there was in mediaeval art a latent strength that would rise from the ashes of the false classicism that the Renaissance bequeathed us. Through rank obstinacy he was against everything Latin, although we should see in this, to be sure, a certain element of pose.

All artistic periods are alike at one point of their development or of their decline; and there are, surely, even in mediaeval art, precise moments of artistic sterility and falsification. When we recall the striking originality of William Morris's work, we must conclude that the Middle Ages appeared to him as a very happy age to which he longed to return or as a dreamy spot from which he could draw strength. It was obvious that the contemporary style with its feverish and blatant commercializing could not follow in that path. Morris would speak of the Middle Ages, simply, when he wanted to express something that was admirable, something that was distant—he was like the man of the Renaissance who spoke of Italy or of Antiquity.

Morris, however, gave good reasons for this preference, for this "madness for the mediaeval," as it might be called. For him, the Renaissance, taken in its entirety, was not so much a highly vaunted discovery of Antiquity as it was a bursting forth of profound and liberal ideas whose seeds had been maturing as early as the twelfth century in many songs and romances such as the *Tristan* and *Tannhäuser*. It was a movement which was concerned, under a rhythmic exterior, with beauty, passion, and energy and which

brought about the total rehabilitation of the human being. In support of such an argument one has only to examine the august statuary at Rheims or at Amiens, where the movement produced marvels such as these in France even before the Italian revival.

The concept of such an intellectual outburst is not well accepted even today, and especially is this true in France. It is worth while recalling in this connection that Heine pointed out, in a most delightful story and in strict conformity with the mediaeval idea, that there is the temptation of the devil himself in the song of the nightingale.

One May day in 1433, at the time of the meeting of the Council, a group of churchmen were taking a walk in the woods near Basel. Among them were prelates, doctors, monks of all shades, who were discussing various points of difficulty in theology, making distinctions, arguing, and getting quite worked up over the annates, expectatives and restrictions, trying to find out if Thomas Aquinas had been a greater philosopher than Bonaventura or whoever you will. Suddenly, in the midst of their learned and abstract discussion, they became silent and were as if transfixed as they stopped under a linden-tree in full bloom, in which a concealed nightingale warbled and breathed out the gentlest and softest of melodies. All these learned people were moved in a marvelous way, and their scholastic and monastic hearts opened up to these warm emanations of the spring. They awoke from the wintry torpor in which they had been lost. They looked at each other with surprise and delight. And then one of them observed with subtlety that all this music did not seem to him to be very canonical, that this nightingale might very well be a demon, that this demon was distracting them from their Christian conversation by its charming singing, that it was actually leading them along the pleasant path of desire and sin. Whereupon, he began to exorcise the nightingale with the formula then used for such occasions: *Adjuro te per eum qui venturas est judicare vivos et mortuos*, etc. It is said that the bird answered this exorcism by saying: "Yes, I am an evil spirit, indeed." It then flew away, laughing at them. "Now," the story concludes, "those who heard the bird sing so beautifully that day fell sick and soon died."

Such utter boredom, such disillusionment must have seemed to Morris as something derived from an early Asiatic or Roman feeling of despair, and it is itself clearly

contradicted in the decorative borders of the Missals and of the roofs of the old cathedrals. On the contrary, in the thirteenth century, art and thought had come forth in a radiant fashion never again to disappear. There had appeared on neighboring soil, at a period which for us was darkened with wars, the pure gothic painting of Flanders which was both profound and detailed. In Italy, personal poetry, the off-spring of the romance, had already burst forth before the era of peace. And finally we come to Giotto,* and with him we have the conscientious and original revival which we call the Renaissance. This movement in turn was corrupted by the residue of the antique, like a subtle miasma coming out from the old soil.

As a theory, it seemed logical to William Morris that a revival in modern industrial art ought to be related to the early artistic movement of the northern races of Europe, classical art allowing no roofs, windows or chimneys. Let us admit, however, that there remained elements of the antique in mediaeval architecture, for nothing is ever done completely new. Morris's insistence on the architectural element was the point of departure for the basic decorative arts which have no relation to the light arts, to the pretty or to the *bibelot*.

Persian-Arabic art, which was the basis of Byzantine art, also influenced mediaeval art. William Morris's research in Persian art in which he pointed out this relationship is generally unknown, an influence which corrected any archaeological dryness in the manner of Viollet-le-Duc. The familiar art of the Middle Ages having disappeared, he was obliged to create something new, since cotton prints and hand-painted wall papers are of quite modern usage. To the rhythmical scrolls of gray and white arabesques he successfully added the motif of the hawthorne, the honeysuckle, and the wild rose. To the efforts at refinement in

* The history of the influence of thirteenth-century French art upon Italy is still to be done.

the structural form (the importance of the wall, of the roof, or the solid back of a chair), he succeeded in giving either a sober or a gay color. In place of the glaucous and dark interiors of the fifteenth century, in place of the lugubrious tones of prune color and of "tobacco-spit-brown" of French and German hangings of today, in place of positive shades which would detract from the impromptu combinations of pictures and incidental ornaments and which would take away the light, he invented harmonious patterns of mosses, of willow leaves, or combinations of old gold and white. In houses which he decorated, the structural woodwork is painted in brighter colors such as blue, white and green; in these houses the draperies contribute the gaiety of their surfaces which blossom out in blue, in salmon pink, in white with copper-red spots, colors typical of vegetable dyes which fade harmoniously. Nowhere are there ceilings painted like a sky, nowhere are gilded garlands or loving doves used in place of projections, surfaces and lines.

We have said that the pure colors have been improved by an exquisite and learned use of white. This might seem to have a rather harsh effect, especially when seen as swatches in stores; but let us remember that pure tones become gray from the optical point of view on large surfaces instead of losing their color like the candy-like yellows of English commercial dyes which are too often confused with the real productions of an aesthetic movement.

The work of William Morris in the art of tapestry design and of stained glass windows is particularly worthy of merit through the sketches of Burne-Jones, modern material having neither the brilliance nor the subtlety of ancient surfaces. In the treatment of the stained glass window, however, there is an experimental phase that is interesting to study: one finds therein an excessive use of sea-green and of colors which border on the olive. These, however, he tactfully contrasted with the dominating

grays, set off here and there with pink, red and peacock-green.

TOWARDS the end of his life, in collaboration with his friend Burne-Jones, Morris recast the art of book-making on such a logical basis that no original effort can in the future be made without conditions of care and technique of at least equal importance, and what he has done will surely remain as the initial effort in this movement.

He has been blamed in his treatment of the book, as in everything he did, for having been too much under the influence of the Middle Ages; but this accusation applies only to one part, to a secondary part of his work, to his publications by the Kelmscott Press. He published several long-winded mediaeval works, and these few efforts, although quite majestic in effect, created a prejudice in France where his more personal, more charming books printed with the "Golden Type" are still almost unknown. The recasting of these gothic books along gothic lines is basically quite logical. There was also some advantage in seeking to revive his energy by returning to an ancient source, at a time when popular taste and speculation were ruling out all personal efforts, especially in America, land of artistic and literary piracy, whose influence in the direction of popularizing had spread to Paris and even to London. Let us say it quite frankly: most of his works show much originality, and are rich and gay in effect, as well as modern. Let us say "modern" although this word is usually not applied to a beautiful, decorative thing, for the conditions which he had to meet were fulfilled perhaps for the very first time. His work appears to be gothic and that means that it is endowed with a style in contrast with things which have none. There is no resemblance—even in the retrospective part of his work which we have treated—to the gothic books of Germany, France, England or Italy (which are, in turn, different each from the other).

The ailing Morris did not participate in the most recent exhibition of the "Arts and Crafts," for he died the very day the exhibition opened. But it already showed the razzle-dazzle that any public exhibition is bound to have. It must be understood that, in order to create or propagate a movement in decorative art, it is not enough to organize expositions, to open stores and auditoriums; what is needed, since this is a matter of a constructive effort, is the presence of a guiding spirit.

With William Morris England lost not only the creative influence which brought about the revival in decoration but it lost also, for the moment, the particular element of concentration which was its very strength.*

London, March 2, 1897:



THREE SUMPTUOUS "MICROCOSM" VOLUMES

By JAMES CARPENTER

THE Colby College Library has recently received from Mr. Roscoe H. Hupper a rare and interesting set of illustrated books which record in words and pictures some of the most characteristic sights of London in the early years of the nineteenth century. The *Microcosm of London*, in three quarto volumes, was published by R. Ackermann about 1807 and is profusely illustrated with hand-colored aquatints by Rowlandson and Pugin. The great illustrator Rowlandson, working in the almost caricature-like tradition stemming from Hogarth, is chiefly responsible for making the volumes lively records of the period. His simplified but convincing figures populate the accurately drawn architectural scenes of Pugin and have been sympathetically transposed into etching and aquatint by the en-

* [Note by Charles Ricketts:] This book was begun by Lucien Pissarro in April of 1897 and was finished at the Ballantyne Press under the direction of Charles Ricketts, January 2, 1898.

gravers. More than giving the reader just the exterior appearance of London at the time, the artists take him inside the public institutions for a glimpse of London in action. The scenes accompanied by the explanatory text include prisons and poor houses as well as palaces and churches, lower as well as higher class theaters, and range from the Royal Academy and the College of Physicians to the fish markets. And as for the figures, "small as they are, we can in a degree pronounce upon their rank in life, from the general air and manner with which they are marked," we are told. The publisher was justly proud of having illustrations of such high calibre to make convincing this cross-section of the great city, and Colby College can be proud of being able to add these illustrations to its collections.

The three volumes are bound in red morocco, dated 1810. All edges are gilt. The books were once in the library of James Wood and bear his book-plate. Volumes I and II were written by William H. Pyne, and Volume III by William Combe.

[Note by the editor: On the same day that Dr. Carpenter's description of *The Microcosm of London* reached the editor's hands, a catalogue came from a well-known New York bookseller, offering "an attractively bound set" of these same three volumes for sale at \$550. Dr. Carpenter's phrase "profusely illustrated" is translated by the bookseller thus: "104 finely colored aquatint plates by Rowlandson and A. Pugin."]



ANOTHER BEWICK WOOD BLOCK

STUDENTS in Professor Chapman's course in the English Novel read Charlotte Brontë's *Jane Eyre*, and doubtless many of them would have no difficulty in telling you what book little Jane Eyre chose with which to while away the time. "On a dreary November afternoon

Jane was sitting on the window-seat of the breakfast room at Galeshead Hall. With a book which she had chosen for its pictures, she was as happy as she could be in her friendless state." Well, what was the book? Jane's "imagination thrilled" to the illustrations in one of Thomas Bewick's books. And for those modern Jane Eyres who can still take delight in Bewick's wood blocks, we here present another example of the work of his skillful hand. As readers of this



quarterly already know, Colby owes its possession of the original wood block of this "cut" to the generosity of T. Raymond Pierce, '98. Previous reproductions from the Bewick blocks now at Colby have appeared in our issues for May 1949, August 1949, November 1949, August 1950, and August 1951.



CHARLES RICKETTS' "HERO AND LEANDER"

By BENTON L. HATCH

BY means of generous help provided by Dr. Frederic E. Camp, the Colby Library Associates have recently acquired and have presented to the college library a copy

of Christopher Marlowe and George Chapman's *Hero and Leander*, printed by the Ballantyne Press of London and Edinburgh in 1894 with decorations designed and cut on the wood by Charles Ricketts and Charles Shannon. This is one of two items mentioned in the desiderata note appended to "Books from the Vale Press," by James Humphry, III, published in the last issue of this *QUARTERLY*.^{*} It is the first pre-Vale item of Charles Ricketts to be acquired by the library.

From the colophon of the volume, we learn that the book was begun at the Vale (a cul-de-sac off the King's Road, for which the later-designed Vale type was named) in November of 1893 and was finished in February of the following year. In this present work there are quite a few points which tie in with the later Vale Press volumes. The ornamental border which surrounds the title-page of this book was used again in at least two instances, in Blake's *The Book of Thel*, and in his *Poetical Sketches*. On the last leaf of the volume appears, under the caption "Inter folia renata rosa," a design which, with minor changes, became the first firm-mark of the Vale Press, and as such was used in the first volume published, in 1896, *The Early Poems of John Milton*. In some later titles it appears in a recut version.

Our copy of *Hero and Leander* is bound in white vellum over boards and stamped in gilt. The spine reads: HERO | AND | LEAN- | DER, with the design mentioned above at the bottom, in simplified form, a capital letter P centered in a capital letter V. Both covers are stamped in the same arrangement of rules and devices, including a leaf device used later in some of the Vale Press volumes. Centered towards the lower margin are two interlocking capital letter

^{*} [Note by the editor:] In looking over Major Humphry's list, I notice that there are three titles to be found "only at Colby": Matthew Arnold's *Empedocles* (No. 8 on the list), Shelley's *Lyrical Poems* (No. 19, certainly one of the rarest of all Vale Press books), and the three-volume set of Shelley's *Poems* (No. 34). This "only at Colby" trio takes its place alongside of some of our unique Kelmscotts.

C's, one reversed, and the date, 1894, in Roman numerals. At the bottom are two monograms: the one in the left-hand corner that of Charles Ricketts; the other in the right-hand corner appears to be made up of an H and an L probably drawn from the title of the book.

In *A Bibliography of the Books Issued by Hacon and Ricketts, 1896-1903*, Ricketts gives evidence of the use, in the Vale Press items, of designs conceived and executed in the pre-Vale period. Examination of this copy of his *Hero and Leander* makes his use of those early designs more specific. When and if the Colby Library acquires *Daphnis and Chloë*, translated by George Thornley (the other title listed in the desiderata note cited above), the picture will be more complete.



A DESIDERATUM: "THE CHRISTIAN HISTORY," FOR 1744

WILL some kind friend assist the Library in completing its set of *The Christian History, containing Accounts of the Revival and Propagation of Religion in Great-Britain & America. For the Year 1743* [-1744]. Boston, N. E. Printed by S. Kneeland and T. Green, for T. Prince, junr. 1744 [-45]? Colby lacks the volume "For the Year 1744," containing the issues, No. 53-104, from Saturday, March 3, 1744, through Saturday, February 23, 1744.5.

According to Sabin, this weekly is one of the earliest American periodicals, and the *Union List of Serials* states that it is the first religious one. It was started at the instigation of the Rev. Thomas Prince, Pastor of the Old South Church, Boston, who was a frequent contributor, and was edited by his son, Thomas Prince, Jr. Our copy of the first volume, "For the Year 1743," bound in contemporary calf, and with the bookplate of Mary Bradford, of Boston, carries, on the verso of the blank leaf at the end, a contempo-

rary manuscript notation giving names of men killed and wounded in the Boston Massacre on the fifth of March, 1770.



RECENT ACQUISITIONS

AT Commencement time in 1950, the Library opened a Mid-Century Centennial Exhibition of books published in 1850. In the catalogue of this exhibition, the statement was printed that the copy of Mrs. Gaskell's novel, *The Moorland Cottage*, was loaned by Yale University Library for the Colby Exhibition, since our own library had no copy of this mid-century work. Through the kindness of Mrs. Allan P. Stevens of Portland, Maine, this gap has now been closed, and a gilt-edged copy of the first edition of *The Moorland Cottage* is now ours.

Readers of this quarterly will remember that in February 1951 we celebrated the bicentenary of Gray's *Elegy* by publishing an illustrated issue in which we reproduced nine of the "exquisite engravings" that had originally been prepared by John Constable and other artists for an edition of the *Elegy* published in London in 1834 by John van Voorst—an edition that was re-issued in 1836, in 1839, and in 1854. No copy of this edition was present in our bicentennial exhibition, for Colby then had none. We are happy to be able to announce that a copy of the 1836 issue of the Van Voorst edition is now in the college library—the gift of Miss Margaret Perry of Hancock, N. H. The book bears the autograph of her distinguished father, Thomas Sergeant Perry.

From Mr. H. B. Colamore, a member of the Board of Trustees, the Library has received a copy of the extremely rare first American edition of FitzGerald's *Rubaiyat*. It was printed in Columbus, Ohio, in 1870. To call it "extremely rare" is to state the fact with extreme restraint, for the Union Catalog in the Library of Congress records no oth-

er copy than the Collamore book now at Colby. Only one hundred copies were printed for private circulation back in 1870, and if any of the other 99 copies have survived, their present whereabouts are not recorded. We shall welcome any information about them. Meanwhile, our readers may be glad to have some further comment on this excessively rare item. The Library has obtained a photostat of a page in the *Ohio State Journal* for Sunday, January 21, 1900, on which a letter was printed about this Columbus edition of the *Rubaiyat*. The letter was written by a man named F. F. D. Albery; he was, apparently, one of a literary group originally responsible for the first American printing of FitzGerald's famous quatrains. According to Mr. Albery, a number of men with "a literary bent" had come together in Columbus after the Civil War, among them a General W. A. Knapp, a Colonel James Watson, a Mr. E. L. DeWitt, a W. P. Little, and a Henry C. Taylor. And, says Mr. Albery, "there were others." Some member or members of this Ohio group learned through an article in the *North American Review* in 1868 about the publication of FitzGerald's *Omar Khayyam* in London, and a copy was eventually obtained from England—the very last copy of the Second Edition that the publisher had for sale. Unable to obtain further copies, these Ohio gentlemen decided to print their own. "Colonel Watson took the lead," says Mr. Albery. "The work was entrusted to Mr. Richard Nevins, who soon produced almost an exact copy—accented type and all—of Quaritch's Second Edition." Thus FitzGerald's first American edition was quietly ushered into the world.

It is not surprising to observe that knowledge of the existence of this Columbus edition did not get around even in those days of long ago; and when, eight years later, a firm of Boston publishers planned to issue an edition of the *Rubaiyat*, they confidently announced that *their* book was the First American Edition. In any library other than

the Colby College Library, the Boston claim would be hard to dispute.

Curiously enough, since the Ohio admirers of Omar Khayyam produced "almost an exact copy" of the Second Edition in London, their book carries the words "Second Edition" on its cover, whereas the real second (American) edition was the one published in Boston. The "Second" was the first, and the "First" is the second. Mr. Collamore's gift to the college library has indeed equipped us with a distinguished and important bibliographical treasure.

When a copy of our November (1951) issue reached the hands of Mr. H. Richard Archer in the magnificent William Andrews Clark Library of the University of California in Los Angeles, he read our "Charles Ricketts Postscript" on page 68, and noted the remarks about certain Ricketts items published after his death just twenty years ago. Whereupon Mr. Archer promptly wrote us as follows: "Among the Ricketts items published posthumously, do you have *Unrecorded Histories* by Charles Ricketts, with six designs by the author (London, 1933)? If Colby lacks this, let me know. My wife and I will be glad to present our copy, one of 950 copies printed, for the Colby collection; it is in excellent condition." Colby *did* lack this item, and we are now happy to report that California generosity has further enriched this Maine library and that the book *is* "in excellent condition." It is also in excellent company!

From Miss Mabel Daniels, of Boston, we have received a typescript of a short poem by Edwin Arlington Robinson, autographed by the poet. And a letter written by the same poet to Carrie Belle Parks was presented by her to the Library at the time of a visit to the campus of Colby College (on November 3, 1951) by members of Kappa Chapter of Delta Gamma, honorary society for women educators. These visitors were welcomed by the Acting Librarian, Miss F. Elizabeth Libbey, who conducted them on a tour of the library building, including the Edwin Ar-

lington Robinson Treasure Room. When Mrs. Carrie Belle Parks Norton, now President of Kappa Chapter, was a member of the faculty of Pennsylvania State Teachers College at Indiana, Pennsylvania, she organized a poetry club and asked Robinson's permission to name the club after him. He thereupon wrote her the letter which Mrs. Norton presented to Colby. It reads as follows:

Miss Carrie Belle Parks
State Teachers College
Indiana, Pennsylvania

30 Ipswich Street
Boston, October 20, 1927

My dear Miss Parks,

I am sorry not to have a more romantic and poetical name, but you are quite welcome to it, such as it is, for your club. Let me thank you for your kind letter and for all that it appears to imply in the way of appreciation.

Yours very sincerely,

E. A. ROBINSON

From Mr. Joseph Otis Smith we have received a copy of a rare seventeenth-century book, John Downname's *Christian Warfare against the Devill* (London, Stansby, 1633).

Dr. Edward F. Stevens, '89, has presented two volumes by William Dean Howells: *Certain Delightful English Towns*, and *Seven English Cities*.

Thanks to Dr. Robert B. Downs, former librarian at Colby, we have a copy of *American Library Resources: A Bibliographical Guide*. This volume was recently published in Chicago by the American Library Association. It is a 428-page book and lists no less than 5578 items which provide information about the holdings of American libraries. Dr. Downs, who is now Director of the University of Illinois Library as well as Director of the Library School, provides in this expert compilation an interesting appraisal of the growth of the Colby Library in the course of the quarter-century since he left Waterville.

84 Colby Library Quarterly

No fewer than 22 items are indexed under "Colby" and the list does not include the Vale Press report recently made by Major Humphry (in our issue for November 1951) nor the account of our manuscript holdings, as indicated by our exhibition of last summer. But we find that the Index does call attention to Colby's holdings under the following subjects: Jacob Abbott, Samuel Butler, James B. Connolly, Margaret Deland, Thomas Hardy, A. E. Housman, Henry James, Kelmscott Press, Lincoln, Lovejoy, and Alexander Pope.

The big universities are, of course, represented in Dr. Downs's volume by long lists which make Colby's 22 entries look small; but among New England colleges we shine more brightly. The Index calls attention to a dozen New England colleges, and their publications on library resources are as follows:

Amherst	3	Middlebury	3
Boston	2	Trinity	6
Bowdoin	4	Tufts	2
Colby	22	Vassar	2
Connecticut	1	Wellesley	5
Dartmouth	11	Williams	4

Outside of New England, among the colleges listed and the number of their entries are the following: Claremont, 5; Haverford, 9; Oberlin, 4; and Swarthmore, 8.

On page 14 of *American Library Resources* there is a list of "current journals issued by individual libraries." The COLBY LIBRARY QUARTERLY is the only college publication included in this list of periodicals. Six of its university-companions are the *Harvard Library Bulletin*, the *University of Pennsylvania Library Chronicle*, the *Princeton University Library Chronicle*, the *Journal of the Rutgers University Library*, the *Library Chronicle of the University of Texas*, and the *Yale University Library Gazette*. We are indeed happy to find ourselves admitted by Dr. Downs to such a company.

COLBY LIBRARY ASSOCIATES

THIS ORGANIZATION was founded in April, 1935. Its object is to increase the resources of the Colby College Library by securing gifts and by providing funds for the purchase of books, manuscripts, and other material which the Library could not otherwise acquire.

MEMBERSHIP is open to anyone paying an annual subscription of five dollars or more (undergraduates pay fifty cents, and graduates of the college pay one dollar annually during the first five years out of college), or an equivalent gift of books (or other material) needed by the Library. Such books must be given specifically through the ASSOCIATES. The fiscal year of the ASSOCIATES runs from July 1 to June 30. Members are invited to renew their memberships without special reminder at any date after July 1.

Members will receive copies of the COLBY LIBRARY QUARTERLY and notification of the meetings of the society. Officers for 1951-1952 are:

President, Frederick A. Pottle, Yale University.

Vice-President, Luella F. Norwood.

Student Vice-President, Mortimer M. Guiney.

Secretary, F. Elizabeth Libbey, Acting Librarian.

Treasurer, Miriam Beede.

Committee on Book Purchases: Alfred K. Chapman (term expires in 1952), James Carpenter (term expires in 1953), and (*ex officio*) the Vice-President and the Secretary.

Program Committee: Clifford H. Osborne, Alice P. Comparetti, and R. Mark Benbow.

Editor of the COLBY LIBRARY QUARTERLY: Carl J. Weber.

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